

LATE NEWS FROM THE WRITING AND PUBLISHING WORLD

MANY NEW BOOKS
ON MANY PRACTICAL
SUBJECTS...POETRY

Horticulture, Decorative Design, Jacobean Furniture,
Home Taxidermy and Other Themes.

Poems by John Hay, John Masefield, Edgar Lee
Masters and Others—A Book of Similes.

About Gardening.

The revised and enlarged edition of Prof. L. H. Bailey's well known *The Standard Encyclopedia of Horticulture* (Macmillan) is nearing completion, the fifth of the six volumes, which includes the subjects that come under the letters P, Q and R, having appeared. To the term horticulture the widest extension is given, so that nearly every detail of culture is to be found in the volume. The more important subjects are dealt with in long articles that are compact treatises. Such will be found in the volume at hand treating authoritatively, for instance, of pears, peaches, plums, pines, quinces, rhododendrons, roses and planting. The more wood cut, and the colored plates are beautiful. (16.)

Pleasant short talks about many points that others who cultivate gardens must think over, from the habits or adaptability of particular species of flowers or advice about decorative effects to questions of cost or of aesthetic taste, will be found in A. Clifton-Brook's *Studies in Gardening* (Charles Scribner's Sons), for which Mrs. Francis King writes a long and instructive introduction. The author is in mind English gardens, especially those that are formal, but whatever is technical is applicable with very slight changes to gardens in America, while his appreciations of flowers and of out of door life will appeal to all lovers of nature. (12.)

The more elaborate formal gardens are kept in mind by Mary H. Northend in *Garden Ornament* (The Pioneer Press), in describing on the charms of the architectural structures that may be employed to beautify them. While she has something to say of the arrangement of paths and the disposal of the ground in steps or terraces, she treats especially of the structures, gates, pergolas, fountains and other artificial containers of water, sculpture and sun dials. (12.50.)

A botanical manual which has proved extremely useful owing to its clearness and simplicity, Dr. George Lincoln Walton's *The Flower Finder* is issued in a revised edition. (J. B. Lippincott Company.) Following the usual practice the flowers are arranged according to color and each is accompanied by an outline picture which makes it easily recognizable. There are also a few colored plates. The book will be found very helpful by all who care for flowers. (12.)

Purely practical and technical is the *Book of Garden Plans* (Doubleday Page & Co.), by Stephen F. Hamblin. This is made up of descriptions of twenty different kinds of gardens. For each we have a brief description in words, a blueprint of the plan, lists of the plants that are used and photographs of the final effect. The gardens are relatively small and the plans contain suggestions by which any amateur gardener may profit. (12.)

Applied Art.

A set of brief handbooks, apparently prepared for British manual training schools by George Ashdown Audley and Berthold Audley, give clear and practical directions regarding the crafts they deal with and are illustrated with good and artistic pictures. *Advanced Joinery in the Home* tells how furniture may be made, beginning with simple pieces. The tools, the woods and the materials are described as well as the processes the learner must follow. The same method is employed in *The Art of Polychromatic and Decorative Turning*, which treats of turning, veneering and the use of colored woods, and in *Artistic and Decorative Stenciling*, which applies to textile fabrics as well as solid bodies. The little books give scope to the development of the pupils' artistic taste. They are published by Small, Maynard & Co., Boston. (11 each.)

A little manual of decorative design, with applications to all sorts of handicrafts, will be found in the second volume of *Simple Art Applied to Handicraft*, by H. A. Rankin and F. H. Brown (E. P. Dutton & Co.). The objects pictured are very attractive. (11.15.)

Work of a simpler kind for younger pupils, but always ingenious, is explained in *Wood, Wire and Cardboard*, by J. G. Adams and C. A. Elliott (E. P. Dutton & Co.). Many of the objects to be constructed are useful. (11.)

An entertaining account of the development of Jacobean Furniture has been written by Helen Churchill Candee (Frederick A. Stokes Company), and is illustrated with excellent photo-

graphs. The little volume covers the whole Stuart period and the author manages to weave in a good deal of history with her descriptions of artistic furniture.

Technical Books.

For the hunter and trapper Albert B. Farnham has prepared two helpful little handbooks, telling how the spoils of the chase may be preserved by simple methods with easily obtainable materials. In *Home Taxidermy for Pleasure and Profit* he explains how beasts, birds and fish and the heads of larger game should be treated and mounted, with all the useful information about tools and preservatives. The commercial side is chiefly considered in the *Home Manufacture of Furs and Skins*, and the directions are of the practical kind needed to insure success. The little books are fully illustrated and are published by A. R. Harding, Columbus, Ohio. (11 each.)

A scientific treatise on *The Design of Marine Engines and Machinery*, designed for students and constructors and embodying original ideas as well as up to date information on every phase of the subject, has been written by Prof. Edward M. Bragg of the University of Michigan. (D. Van Nostrand Company.) (12.)

A compact, technical manual on a subject that the theory of evolution has made of general interest has been prepared by Prof. William J. Miller of Smith College in *An Introduction to Historical Geology* (D. Van Nostrand Company). The author states clearly the views now held on these matters, he describes the animal life in the various ages and he gives particular attention to the geology of North America. (12.)

Collected Poems.

It would have been worth while to publish *The Collected Poems of John Hay* (Houghton Mifflin Company) if it were only for the few pages of introduction by Clarence J. Hay, in which he throws so much light on his father's character. The work that has placed Hay's name in the annals of his country he regarded merely as duty that must be performed; he believed that he was meant to be a writer, in his earlier days a poet; and in view of his accomplishment who can say that he was wrong in his judgment or in his belief that he had drifted from the purpose for which he was intended? The collection opens naturally with "Pike County Ballads"; it contains also an unexpectedly large number of new poems, some gathered from periodicals, but most of them found among his papers. A large number of these, his son believes, were written in the period of comparative leisure that followed the completion of the "Life of Lincoln." (15.)

Masefield and Newbolt.

A holiday edition of *Salt Water Poems and Ballads*, by John Masefield, is illustrated by Charles Fears. To the original "Salt Water Ballads" all the poems relating to the sea that the author has published have been added and besides two new poems that had not appeared in print before. It is a handsome volume that will please the poet's admirers. (12.)

The output of ten years by a popular poet who has since attained knightship will be found in the attractive cheap edition of the "Collected Poems—1897-1907" of Henry Newbolt (Thomas Nelson & Sons, New York). The typography is beautiful and worthy of the poetry. (10 cents.)

Free Versifiers.
To the attraction of his unconscious free verse Edgar Lee Masters adds the decorative free art of Oliver Herford to produce a gala edition of the *Spoon River Anthology* (Macmillan). The artist's efforts to harmonize with the author in the full page illustrations are interesting. Some new poems will be found in this edition. (12.)

His admiration for the free verse form and his desire to enroll Heinrich Heine among those who have favored them have induced Howard Mumford Jones to translate *Heine's Poem*. The *North Sea* (The Open Court Publishing Company, Chicago) and to write an introduction in which he expresses his critical view. The original text faces the translation. Any endeavor to make more people read and understand Heine is commendable; they will find more poetry in the "Nordsee."



HENRY KITCHELL WEBSTER
AUTHOR OF "THE REAL ADVENTURE"
SCENE (BOBBS-MERRILL)



RUTH MCENERY STUART
AUTHOR OF "PLANTATION SONGS"
(APPLETON)



JUSTIN MUNTLEY MCCARTHY
AUTHOR OF "THE MOOSE BOOK"
(BOBBS-MERRILL)

cycle than the literary critics will acknowledge.

The Chicago Muse.
From the introduction it would appear that Chicago has become such a manufacturing center for the new-fangled varieties of verse that it seemed necessary to issue in justification *The Chicago Anthology* (The Riverside Press, Chicago), which Charles G. Bland and Minna Mathison have compiled, as proof that real poets have flourished in Chicago. They seem to have been residents rather than natives, for we hardly associate the better known names with the Windy City and few of them chose to sing of Chicago itself. The anthology proves, however, that much respectable verse was produced in Chicago before the innovators came and perhaps that it is still written there.

Ruth McEnery Stuart.
To her amusing ditties in negro dialect, which are appropriately illustrated by another expert in negro character, E. W. Kemble, Ruth McEnery Stuart in "Plantation Songs" (Appleton) adds some serious poems and some that are humorous in plain English. The negro songs have the swing and the sentiment of the older melodies that have come into favor again in recent years, and are as enjoyable as when they appeared in the magazines. (11.25.)

Miscellaneous.
The feat of making a reference book entertaining has been achieved by Frank J. Wiltach with "A Dictionary of Similes" (Little, Brown, Co.) the outcome of infinite patience and industry. Opened at any page it will startle the reader and make him think either on account of the querness of some comparison or of the attribution of some familiar phrase to an unexpected source. The author has gathered his material from very miscellaneous reading, and many of the similes are due to the fact that much of it has been in modern writers. He has prepared the ground for others, at all events, and in future fewer similes are credited to Anon and some of those which living authors are decked are found to belong properly to men who wrote centuries ago. It will be due to the work that Mr. Wiltach has done here. It took courage to face a well known hopeless task, but the author has the satisfaction of all pioneers in having cleared the way. He has provided work, too, for the lexicographers who are at work on the historical "New English Dictionary." Mr. Wiltach has given us a very valuable book of reference and by far the largest collection of similes that has ever appeared in the English language. (12.50.)

It enfolds. I mean the wide river of spirit that never stagnates, but flows on forever.
Also we ask that you so master your lives "as to give to the world a new ideal for lack of which it bleeds, an ideal not of section and tradition, but of harmony. You must harmonize all of the dreams and liberties and thoughts brought to your shores by all your peoples. You must make of your culture a symphony that shall in a true way express your brotherhood of individuals, of races, of cultures banded together. You must make real the dream of an integrated and entire humanity. You are fortunate. Your life is young and abundant. Your land is vast and free for the discovery of your work. You are at the beginning of your journey, at the dawn of your day. There is in you no weariness of the yesterday; no clatterings of the past. Behind you, alone, the elemental voice of a great pioneer, in whose message you may well find an almost legendary omen of your task to come—your Homer; Walt Whitman.
Surge of age.

YOU SHOULD PLAY A NOVEL.
AS YOU PLAY A PIANO
You should play a novel in the same way you play a piano. Such is the interesting idea developed by J. B. Kerfoot in his talks on books at the Lord & Taylor book shop.
Mr. Kerfoot, who is the literary critic of *Life*, maintains that there is a close analogy between the printed books and a musical score. Reading is not a passive function, like listening to a telephone; it is a creative performance, like playing a Beethoven sonata, and may be executed with good or bad technique. Reading a novel is an interpretative and original performance in which the reader unconsciously brings into play the sum total of his own past living to render in terms of his own consciousness the theme which the author outlines. Just as a Beethoven sonata may be played with fire and creative interpretation so may a novel be read and transformed into a piece of the reader's own life.
Words, Mr. Kerfoot says, are only push buttons calling up a whole set of associations and contexts which vary in each individual. The story read by the reader is never the story written by the author; it is unconsciously transformed by the reader's mind and adapted to his own needs and experience.
Mr. Kerfoot lectures on books at the Lord & Taylor book shop every Tuesday at 3 P. M. He has put his psychology of reading into a new book, "How to Read," just out.
Tickets for these lectures may be obtained gratis at the Lord & Taylor book shop. Mr. Kerfoot lectures on the current books every Tuesday at 3 P. M.

ANNA KATHARINE GREEN ON DETECTIVE TALE WRITING

Anna Katharine Green, whose "Leavenworth Case" set the standard by which later detective stories are judged and compared with which are pronounced a success or are found wanting, who has to her credit twenty-five or more volumes of mystery stories, of which the latest, published this fall, is entitled "To the Minute," is qualified as a few writers to discuss the technique of the detective story and the difficulties that beset the writer of them.

One of the things that give the writer of American detective stories no little perplexity is, according to Anna Katharine Green, the necessity of conforming to actual conditions. American procedure is very different from that of other countries. The American detective under police control cannot be a free lance in the land of mystery. If his work is to be convincing, it must be natural and be done in conformity to well known conditions, and necessarily be restricted and within the law. He cannot make his case and solve it, and in his efforts to solve the problem he naturally proceeds as if he were human, and being human can and does make mistakes.
All her police detectives, Anna K. Green explains, have made mistakes. Even the astute Ebenezer Gryce made them on his way to the final triumph, for when Gryce got into a really bad place he made it his practice to consult the author, and as the reader knows she never failed him in his hour of direct need.

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WHY WILSON WON

— IN —

California--Kansas--Ohio--Utah--Washington--Wyoming

THE LITERARY DIGEST has received many telegrams which are reprinted in the issue of November 18th. Typical examples are these two—from Kansas:

"Idealistic Kansas Voted for the Idealism

It Found in Woodrow Wilson"

"It was Kansas idealism that gave Woodrow Wilson the Electoral vote. Idealistic Kansas voted for the idealism it found in Woodrow Wilson, and which, with the friendliness will in the world, it failed to find in Mr. Hughes. It rejoices in a prosperity it has never before known, but above and beyond all else, Kansas voted for Woodrow Wilson because it recognizes in him one who, in spite of all vacillation and many mistakes, yet does appreciate the fact that the American people look to something beyond mere dollars."

"We Went Democratic by Default, Because We Were

Neither Hungry, Indignant, nor Scared"

"First, there was a fat, rich cushion of prosperity, and the farmer was lulled upon it; he refused to think. Second, the women voters were attracted very largely by the quavering slogan 'He kept us out of war,' they refused to think. Third, the Republican state managers could not believe there was any real danger; they refused to think—or worry. So we went Democratic by default, because we were neither hungry, indignant, nor scared. In Kansas, it was not a victory but a symptom. It does not mean the rejuvenation of Kansas Democracy, but the fatty degeneration of the Kansas spirit."

The issue of THE LITERARY DIGEST for November 18th is a particularly striking and interesting number containing such other informing features as:

Did the Hand That Rocks the Cradle Swing the Election?

Showing the Part that the Women Took in the Presidential Contest

Germany's Real Food Situation
Unhappy Greece
Saving the Children's Teeth
Spun-paper Products
The Year's Poetry
The Militiamen's Morals
How Germany Regards the Somme

Splendid Illustrations—Many of Them

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THE LITERARY DIGEST and at once all becomes clear and coherent and you perceive the thing as it really is. "The Digest," like the telescope, enormously increases the field of vision and lets in a flood of light upon the subject, giving you a correct focus that reveals the truth. If you want authoritative and impartial testimony from all view-points on all the burning questions of the day, read this foremost of weekly news-magazines.

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